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the D in the bass, with which he commenced the bar. But then his melody would not have been so good. Occasions may also be found where ascending sevenths are permissible; indeed, the latest canon of the art is, that everything is permitted provided the ear of good taste be not offended. Mozart somewhere speaks of rules as only binding on composers *while they knew nothing better*. He himself thus opened the gate, and gave full authority for all that has been so well accomplished since his time.

But it is not our wish to exult over the blemishes of a writer for whom we have a personal regard, merely because we have lived some forty years later, and have witnessed and enjoyed the splendid musical heresies of the 19th century. Burney was the man of his time, as Blow was of his; and the same toleration must be conceded to him, or we shall scarcely profit by his example. However, when he made Blow's "crudities" pay the penalty of all the harmonic offences of Purcell, Wise, and Humphreys, for they all share in them, he did what was unusual in so candid and good-natured a man, and seems himself to have written under the influence of indigestion, spleen, or nightmare.

We want not the citations of our historian to prove to us that his criticism of composition was inclined rather to the literal than spiritual; a hundred passages in his writings tend to show that music of the highest class did not make that profound impression upon him which it does on a true devotee of the art. He survived many changes of taste, and believed that the art would remain for ever in this perpetual state of fluctuation. So it may with respect to the theatres and the opera-going public, where all is flash and excitement; but, in the inner world of good music, when we revolve in ourselves the multitude of things which time has turned up, it is as impossible to conceive the decay of some of them as it is to imagine our senses palled with the fresh air of the country, or weary of the golden clouds of an evening landscape. When will Bach and Handel's fugues cease to please? or, when Mozart, or Haydn, or Beethoven's quartets, with some *few* other things? That will certainly not be any time next year—nor can we in truth tell whenever it will be.

It will be proper to close this paper with some opinions which may serve as antidotes to the injurious ones disseminated by Burney in regard to Dr. Blow, who must not remain a martyr to his taste and enthusiasm, and suffer for all the good he designed and intended, as well as what he accomplished.

Boyce has distinguished him for "his success in cultivating an uncommon talent for modulation," and given him other commendations. Burney cannot but grant that he has courage,

taste, and feeling in the expression of his text. But the best testimony to the powers of this great cathedral musician will be found in his works themselves. He wrote both in the dramatic and choral styles of the church with equal success. His changes of harmony have great amplitude and grandeur, and he seems to have been the inventor of a variety of pleasing and melodious closes. As with Purcell, the progressions of Blow are new and unexpected; yet there is a certain air of nature in them which shows the product, not of labour, but of an original mind. That he could write excellent smooth counterpoint, in the pure ecclesiastical style, the anthem "My God, look upon me" is a sufficient proof. He was not, therefore, always "straining harsh discords and unpleasing sharps." And, amid the scattered beauties of his fine Services, we shall always recollect with pleasure the verse "And was crucified," from the Creed of that in E minor. Indeed, the more we look into the compositions of this master the more we find him the worthy musical associate of Henry Purcell, and the befitting preceptor of such pupils as Croft and Jeremiah Clark.

(To be continued.)

GLoucester Musical Festival.

The celebration of the present Festival has proved in every respect unusually successful. This result will be hailed with satisfaction by every friend of the art; but more particularly by those who feel an interest in the time-honored music meetings of the three choirs, which we hope have now survived the critical period of their existence, since railroads, with their rapid transit of audiences, have as much changed the face of musical matters in the country as in London. Now that so many of our principal cities are brought within a short two or three hours' ride, a great deal of the country becomes virtually London, for the purposes of concert-giving; and we trust that the new audiences which this state of things must command, will put an end to the annual mulct imposed on the stewards of the choir meetings, and re-establish them on a firm basis, without further trial of the generosity and liberality of the country gentry, which have been so long and so nobly exerted in their favor.

The morning music at the Cathedral took place on September 10th, 11th, 12th, and 13th, commencing with the usual Service and Selection on the Tuesday, in which, however, Handel's Jubilate in D was, we believe, an unwonted feature; on Wednesday followed Mendelssohn's *Elijah*; on Thursday, selections from Haydn's *Creation*, Beethoven's Service in C, with Mendelssohn's *Lauda Sion*, and a miscellaneous Part; and on Friday the *Messiah* wound up the sacred performances.

The list of the principal vocalists comprised Madame Sontag, Madame Castellan, Miss Lucombe, Miss Dolby, Miss Williams, Mr. Sims Reeves, Mr. Lockey, Mr. H. Phillips, Mr. Lawler, and Herr Formes. Among the chief instrumentalists in the band were—Leader, Mr. H. Blagrove; Messrs. Willy, Hill,

Glanville, Lucas, Hatton, Howell, Remusat, Card, Nicholson, Williams, Baumann, C. Harper, T. Harper, Rae, Smithies, Andre, Chipp, &c. Organ, Mr. T. Smith; Pianoforte, Mr. Done; Conductor, Mr. Amott.

The commencement of the sacred music on Tuesday morning at the Cathedral is thus described by a contemporary :—

The usual selection of sacred music was given this morning during service at the cathedral, one of the finest in England, so rich in ecclesiastical monuments. There was nothing new, except the "Jubilate," composed by Handel for the peace of Utrecht, which, we understand, was never before produced at Hereford (Gloucester). The other pieces were the overture to *Esther*, the *Dettingen Te Deum*, and the coronation anthem, "The King shall rejoice," of the same composer; the anthem, "Blessed is he," and duet, "Here shall soft charity repair," of Dr. Boyce. The preces and responses were Tallis's. The principal singers were Miss Williams, Messrs. Lockey, Lawler, and Phillips. Miss Dolby, who was to have sung, was prevented from attending the cathedral by indisposition. The performance, on the whole, was very good. The band and chorus, about 300 in all, were very efficient, and some recent alterations in the organ are manifest improvements.

This Jubilate, ending with the fugue, "As it was in the beginning," which used to be one of the greatest treats at the "Sons of the Clergy" meetings at St. Paul's, contains some of the grandest and least hackneyed choral writing of Handel, who has never surpassed the chorus, "O go your way."

After Dr. Boyce's anthem a sermon was preached by the Rev. Townshend Selwyn, canon of Gloucester Cathedral and one of the stewards, who took for text the 2nd Corinthians, chap. ix. verse 12:—"For the administration of this service not only supplieth the wants of the saints, but is abundant, also, by many thanksgivings unto God." The rev. gentleman spoke in so low a tone that we could not easily follow the progress of his discourse; we were, nevertheless, conscious of some very impressive and eloquent passages. To judge from the collection at the doors, 223*l.* 1*s.* 6*d.*—the largest that has been known for many years—the sermon did not fail to produce the effect intended—that of aiding the charity in a substantial manner. The cathedral was quite full. The number present was estimated at between 1,700 and 1,800. We never recollect seeing the aisles and gallery so well attended on the first day of a festival. In the latter, however, the boys from three schools were admitted gratis, which of course added to the general effect. All the reserved tickets are sold for the performances of *Elijah* and *Messiah*. It is feared that the nave will scarcely suffice to contain the numbers who have already secured admissions. Meanwhile the city is in a state of unusual ferment.

Wednesday morning opened with weather most propitious to the numerous visitors attracted by Mendelssohn's *Elijah*; and in the following extract we have a lively picture of the Festival city :—

Perhaps old Gloucester never presented a gayer aspect. The bells of the Cathedral are incessantly ringing the merriest of imaginable peals; one or two of the old churches, from time to time, give us examples of their liveliest tunes; the four large streets—Westgate, Northgate, Eastgate, and Southgate—are so thronged with people that it is not easy to make one's way, and the whole wears an air of animation and contentment which does the heart good. Meanwhile, the sun continuing to shine causes everything in the city to sparkle with unwonted brightness. To arrive this morning at the Cathedral—which the oftener it is seen the finer it looks—it was

necessary to walk through a double defile of densely packed spectators, who, while indulging their curiosity, preserved the most exemplary order. The number of equipages at the door of the church at once told that there would be a brilliant attendance—and such was the case.

Madame Sontag received great praise in her first appearance in this music. On the performance itself we may append the following observations :—

The chief vocal parts in the *Elijah* were allotted to Madame Sontag, Madame Castellan, Miss Dolby, Miss Lucombe, Miss Williams, Mr. Lockey, Mr. Lawler, and Mr. H. Phillips; but Miss Lucombe continuing indisposed her principal music was given to Madame Castellan, while Miss Byers sang some of the recitatives. Miss Dolby had quite recovered, and never sang the air, "O rest in the Lord," more beautifully, or declaimed the startling recitatives of Jezebel with more emphasis and point. Miss Williams gave the first *contralto* air, "Woe unto them," with a truth of expression that rarely fails her in Mendelssohn's music. It may be remembered that at Norwich and Worcester, Madame Castellan obtained unanimous praise for the manner in which she executed the first *soprano* part in this oratorio; this time, though she had less to sing, she did not exhibit any less excellence. Her delivery of the widow's petition to Elijah was exquisitely touching, and expressed the whole intention of the composer. Almost equally effective was her singing of the magnificent quartett and chorus, "Holy, holy," during the performance of which the entire audience rose. The unaccompanied trio, "Lift thine eyes," was given to perfection by the three ladies (Madame Castellan, Misses Dolby and Williams), and, at the desire of the stewards, was repeated. Madame Sontag sang the great *soprano* air, "Hear ye, Israel," with a depth of feeling that showed how fully she entered into its meaning, and exhibited more than ordinary power and expression in the *allegro*, "Be not afraid," which, nevertheless, the conductor took slower than Mendelssohn has indicated. But so divinely did Madame Sontag sing the *andante* that everybody regretted it was the only piece allotted to her in the oratorio. Mr. Lockey gave both the tenors in that admirable style which four years ago, when *Elijah* was first executed at the Birmingham Festival, obtained for him the special approval of Mendelssohn himself—honoured with which he can well afford to dispense with compliments from other quarters. Mr. Phillips displayed his accustomed intelligence and pointed articulation in the difficult music of the prophet, excelling more especially in the delivery of the recitatives. The worst point in the execution was the double quartett, "For he shall give his angels," which was rendered in a very slovenly style. In according general approval to the manner in which the choruses were sustained, we must make the proviso that in a great many instances they were taken so slowly as almost to destroy their character. In other places, when the band had to begin before the voices, the time was better; the gentlemen from the London orchestras are so thoroughly acquainted with the manner in which Mendelssohn used to conduct his music, that, if left to themselves, they would rarely err. As an example of the bad effect of mistaken time, we may cite the quartett in B flat, "O come every one that thirsteth," which was dragged in such a way as to be scarcely recognizable. On the other hand, as a point of execution well worthy notice, the oboe playing of Mr. Nicholson in the bass air, "For the mountains shall depart," should not pass unrecorded. We have seldom heard better tone, better style, or a more satisfactory illustration of what an *obligato* accompaniment ought to be.

On Thursday morning the favorable weather continued; but the selection was thought somewhat too long, and the pieces rather injudiciously placed :—

The selection at the Cathedral this morning contained

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almost enough for two performances, certainly a great deal too much for one. Nor was there sufficient variety to atone for length and prolixity. The *Creation*, with the two first parts of which the performances began, is essentially a show-oratorio for the solo-vocalists, each of whom has a pet air to sing; so that the second part of the selection, in which all the singers again come forward with airs, was but the same chapter recapitulated, and not only superfluous but tedious. The fact that the choruses in the *Creation* are of a light texture, divested of the learning and grandeur which characterise those of Handel, must have been overlooked in making out the programme of to-day's meeting. Had the performances begun with an elaborate work like *Israel in Egypt*, the rest might have followed in due course and with good effect; but as it happened, the impression derived from the desultory chain of solos after the *Lauda Sion* was exceedingly tiresome. The arrangement of these solos, moreover, was injudicious. For example, three extremely long and slow airs came in immediate succession, with the single intermission of a new song by Mr. Wesley, thrice as long as any of them, and by no means exciting the same amount of musical interest. The airs in question were "Holy, holy," by Madame Sontag; "Deeper and deeper still," by Mr. Sims Reeves; and "Ye sacred priests," by Madame Castellan, which were all admirably sung, but would have been far more acceptable had they been otherwise distributed. Mr. Wesley's song is made up of nine passages from the *Psalms*, *Lamentations*, *Micah*, and *Habakkuk*. It is a Hymn of Thanksgiving, but with the most attentive hearing we were unable to follow the composer's design. It appeared to us, until the passage, "I will sing unto the Lord," a medley of half a dozen fragments, having no discoverable connection. The only evidence of musical form is developed in the last movement, and even that is occasionally rambling and obscure. It may not be fair to speak thus decidedly, after one hearing, of a composition on which much pains has evidently been bestowed; but we have little hesitation in avowing our small hope that more intimate acquaintance with Mr. Wesley's song would reveal any special and recondite beauties. Its absolute want of phrase or melody, from first to last, is ill-atoned for by strange harmonies and excessive modulation. Mr. Phillips did his utmost for the voice part, which is awkward and ungrateful, while Mr. Wesley conducted the performance himself. Everything was therefore done to ensure good execution, and we shall rejoice if others were impressed with a more favourable idea of its merits than ourselves. As the performance to-day did not terminate till a quarter past 4, we are only able to add that the remainder of the miscellaneous selection comprised the double chorus, "He rebuked the Red Sea," from *Israel in Egypt*; the quartett "Alla Trinita beata," from the *Lauda Spirituali*, sung by Madame Castellan, Miss Dolby, Messrs Lockey and H. Phillips; "Let the bright seraphim," by Madame Sontag, and with Mr. T. Harper's trumpet *obligato*; the recitative and air from *St. Paul*, "But the Lord is mindful of his own," by Miss Dolby; and the "Hallelujah," from Beethoven's *Mount of Olives*. The Choruses were very finely executed, as were those in Haydn's *Creation*, the principal airs in which were allotted to Madame Sontag, Madame Castellan, Miss Lucombe, Messrs Sims Reeves, Lockey, Phillips, and Lawler, who also severally joined in the trios. The *Lauda Sion* of Mendelssohn was perhaps the best performance which has taken place up to the present time. The vocal solos were entrusted to Misses Lucombe and Williams, Messrs Lockey and Lawler. The style of this beautiful composition is pure and elevated, and we can readily understand Mendelssohn's unwillingness to have it performed any where except in a church. It is essentially religious, and has none of the dramatic colouring that distinguishes the oratorios of its author, in which respect it bears a resemblance to his psalms and other sacred composi-

tions, where music is not made subservient to illustrate and conduct a story.

We read with pleasure the testimony given to the constant and permanent interest in Handel's *Messiah*, in the following notice of the concluding performance on Friday:—

The performance of the *Messiah* this morning brought an immense crowd to the Cathedral. The sublime choruses sent forth peals of solemn harmony, which, travelling through the long and lofty aisles, were answered in the choir behind the organ, and filled the venerable and splendid edifice with sounds that lifted the heart to heaven. The sacred words of Scripture thus impressively uttered by Handel, the preacher whose voice is the thunder of the choir, admit of no denial. The most indifferent sceptic, submitted to such influence, must tremble and believe. It is only in a cathedral that the choral music of Handel can be heard with all the effect of which it is capable. Though great everywhere, it is here he sits supreme. None so well as he has known how to unite the severest simplicity with the grandest elaboration—making, as it were, the two ends of art, the primitive idea and the full development, meet in one common point. As the *Messiah* is familiar to all choirs and to all orchestras, it generally has the good fortune to be better executed, and, as a natural consequence, better understood, than any other great work of its class. It is scarcely a compliment, therefore, to praise the general execution of the oratorio this morning, which left little to be desired, nor is it necessary to speak in detail of the efforts of any of the principal singers—Madame Sontag, Madame Castellan, Misses Dolby, Lucombe, and Williams, Messrs. Sims Reeves, Lawler, and Phillips—who exerted themselves with the utmost zeal to give effect to the music with which they were respectively intrusted. The airs which appeared to make the profoundest impression on the audience were "O thou that tellest," by Miss Williams; "Come unto him," by Madame Castellan; "He was despised," by Miss Dolby; and "I know that my Redeemer liveth," by Madame Sontag; all of which were worthy of unqualified praise. The choruses, "For unto us a child is born," "Hallelujah," and, grandest of all, "Worthy is the Lamb," with the majestic strains of which the festival may be said to have concluded, were heard with mingled feelings of reverence and delight. There were upwards of 700 persons in the aisles alone, 700 in the reserved seats. The entire number present was estimated at 2,200. The collection at the doors amounted to £344 3s.

Thus successfully terminated the sacred part of the Festival of 1850, giving a renewed and pleasing testimony of the attachment to sacred music which subsists in the people of this country. We sympathise much in the enjoyment of those to whom such pleasures come seldom; but the finest music promises now to become an universal gratification, when crowds are thus enabled to make their way into the aisles of a cathedral, and hear the finest orchestra at a trivial expense. The evening concerts took place at the Shire Hall, which is thus described:—

The Shire-hall is a handsome stone building, the design of which was furnished by Mr. Smirke. The front, extending the whole breadth of the structure, is said to be a *fac-simile* from an ancient temple on the Illyssus. The columns supporting the principal entrance are of the Ionic order, four in number. The large hall, devoted to music and balls, is nearly 90 feet long and between 50 and 60 wide. When full it might accommodate about 1,000 persons, without including the orchestra, which is sufficiently spacious, and has been recently enriched by a large organ, the capabilities of which we have as yet had no opportunity of estimating. This organ was built for

the use of the Gloucester Choral Society. Over the door of the great hall is a bas-relief about 40 feet in length, which represents King John signing the Magna Charta. The great fault in this hall, considering it as applied to musical purposes, is an excess of vibration, which, however, is less noticeable at public performances, when there is a great number of persons present, than at rehearsals, when the place is almost empty. We are inclined to think that the hall is neither long nor lofty enough for its width.

It is unnecessary to detail the particulars of the Evening Concerts, or of the festivities which attended them. They consisted of the usual stock of pieces for such occasions, in which the singers already enumerated in our morning notices shone without the least restraint on their brilliant exertions. We find a few complaints of the preponderance of ballads in some of the selections, but the whole passed off well.

Brief Chronicle of the last Month.

HYMNS NOTED.—It is with great pleasure we inform our readers that a translation of Ancient Hymns, with their appropriate melodies, is now in progress, under the editorial care of the Rev. J. M. Neale, M.A., Warden of Sackville College, and of the Rev. Thomas Helmore, M.A., Priest in Ordinary to Her Majesty's Chapels Royal. Each Hymn will, in general, be published independently of the rest, five or six being issued at a time, until the series is complete. Accompanying Harmonies in the church style will also be published to each. The work has received the sanction of the Ecclesiological, late Cambridge Camden, Society, and will form an appropriate sequel to Mr. Helmore's Psalter and Canticles Noted, their Accompanying Harmonies, and the Brief Directory of Plain Song.

SETTLE CHORAL SOCIETY.—On Thursday evening, Sept. 5th, the members of this society gave their subscribers a specimen of the progress they had made since the commencement of their operations at the beginning of June last, by the performance of a public concert. In accordance with the rules of the society, a limited number of tickets were issued by the committee to each member for the use of friends; and, in consequence of the Horticultural Society's exhibition taking place the same day, it was arranged that strangers' tickets should be issued at a low charge, in order that no exclusiveness should be manifested; and that by this arrangement the visitors, also, might have an opportunity afforded them to regale their ears as well as their eyes. The opportunity was not lost, for numbers availed themselves of it; and with subscribers, friends, and strangers, the National School-room was densely packed. The programme consisted of selections from Handel's *Occasional Oratorio*, *Samson*, and *Acis and Galatea*, Mozart's *Twelfth Mass*, Mendelssohn's *Saint Paul*, and, in the course of the second part, a few secular pieces from Mornington, Spofforth, Wade, and Festa, concluding with Novello's beautiful arrangement of "God save the Queen." The orchestra and chorus, numbering between forty and fifty performers, were under the direction of the Organist, Mr. Barnett, who also led the band. The performances went off with great spirit generally, and especially the choruses, which would have done credit to places of more musical renown. We are glad to hear that it is the intention of a very worthy and

liberal supporter of Music in this town to erect a music-hall as soon as an eligible site can be obtained for the purpose. That such a place is wanted in Settle was very clearly shewn at the concert, by the utter inadequacy of dimensions, as well as the unfitness of the room for musical performances. It is therefore to be hoped that he will not be prevented carrying out so laudable a desire to improve the state of society, but that his efforts to obtain land, on which to build, will ere long be crowned with success. To all lovers of music in this district it is indeed a "consummation devoutly to be wished for."

NORTH WALES TEMPERANCE MUSICAL FESTIVAL.—This highly interesting meeting was held in Carnarvon Castle, on the 11th and 12th July last. The singers consisted of Eleven Choirs, amounting in all to about 2,000! Platforms were set up on each side of the Castle for their accommodation, while the audience, which was calculated at about 25,000, filled the area beneath, and the walls all around, and even the top of the highest towers, and the loop-holes, were filled with the eager listeners. A more important meeting was never held within its limits, as it has proved that, instead of degenerating, a decided taste for Classical Music is daily gaining ground amongst our wild mountains. Amongst other pieces the following were most heartily cheered, arranged to appropriate Welsh words:—

Fix'd in his everlasting seat (Samson)	Handel.
O Father, whose Almighty pow'r (Judas Maccabæus)	Handel.
Sing unto God (Judas Maccabæus)	Handel.
The Lord gave the word (Messiah)	Handel.
And the glory of the Lord (Messiah)	Handel.
Hallelujah Chorus (Messiah)	Handel.
Why do the heathen rage	Kent.
Sing unto God	Dr. Pring.
Awake, Æolian Lyre	Danby.
A Glee	Gastoldi.

The effect was most strikingly grand when all the Choirs joined together at the commencement of each meeting in a simple Chorale, and at the end in the National Anthem.—*From a Correspondent.*

MANCHESTER.—The first meeting for the season of the Gentlemen's Glee Club took place on Thursday night, in the Music Room at the Albion Hotel, under the presidency of his worship the Mayor of Manchester (John Potter, Esq.), and of Mr. T. R. Chapell and Mr. Uriah Cooke, the vice-presidents, the room being completely filled by the members and their friends. The musical portion of the evening's proceedings were of a most agreeable character. The first part opened with Sir J. Stevenson's glee for five voices and chorus, "Welcome, sons of harmony." A trio, arranged by Phillips, "Give that wreath to me," sung by Mrs. Sunderland (whom we never heard in finer voice), Mrs. Thomas, and Mr. Isherwood, was unanimously encored. A glee for five voices, by Dr. Calcott, the words from *Ossian*, sung by Messrs. Standage, Walton, Womersley, Isherwood, and Abbott, did not excite much enthusiasm. One of the gems of the evening was a choral song by eighteen voices, "I am a poor man, God knows," the words being those of a ballad bearing the date of the year 1500. The quaintness of the language and sentiment were well retained in the music: it received a second encore. In the soprano solo and chorus, by Bishop, "Daughter of Error," Mrs. Sunderland vocalised her solo with fine effect. This concluded the first part. The second opened with Attwood's glee, "Hark, the curfew's solemn sound," sung by Mrs. Sunderland, Mrs. Thomas, and